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ABSTRACT

This paper first explains the diversity of the Arab World, the unifying force of Classical Arabic, and that Modern Standard Arabic, less complicated in structure and less ornate in rhetoric, is sufficiently Different from colloquial dialects to require considerable instruction in schools. For contrastive analysis to be useful as a basis for EFL methods and materials, one must therefore answer the question "What is the native language of the Arabic-speaking student?" Examples of Arabic interference (often differing from one dialect to another) are given in phonology, syntax, and rhetoric. Techniques for teaching segmental sounds are suggested, as well as drills to practice linking. For the teaching of vocabulary, it is argued that since students are accustomed to analytical procedures of learning language forms, they may enjoy and profit from exercises that manipulate base morphemes and some common derivational affixes. For the teaching of grammar, the redundant use of the object pronoun is presented (The food which we ate it was good) with sample, sequential exercises. For the teaching of rhetoric, reference is made to the influence of Arabic rhetoric and the unusual emphasis on coordination rather than on subordination. Sample exercises demonstrate guided practice of paragraph organization in English. (Author/TL)

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PRACTICAL EFL TECHNIQUES FOR TEACHING ARABIC-SPEAKING STUDENTS

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Teachers of English to Speakers of Other Languages

Before considering some of the problems that Arabic-speaking students face while learning English, and before suggesting some teaching procedures, it may be useful (1) to review the geographical divisions of the Arab world and their resulting cultural, socioeconomic, and linguistic differences, and (2) to consider the interrelationships between the Arabic language and the attitude of Arabs toward this language which affects their attitude toward learning a foreign language.

The Diversity of the Arab World

"The Arab lands occupy a position of marked significance in the geography of the world; they are at the gates of two great continents, Asia and Africa, and for centuries have been the link between East and West."[1] It is therefore not surprising that this vast area, ranging from A to Z--from the Atlantic Ocean to the Zagros Mountains--represents a diversity of cultural, historical, socioeconomic, and linguistic influences. On the basis of some of these factors, it is possible to identify four general regions within the Arab world.[2]

1. *Western North Africa*. This area includes Morocco, Algeria, and Tunis. Besides their obvious geographical proximity, this grouping is based on the common influence of traditional Berber language and culture and, more recently, the sharing of a common political, cultural, and linguistic affinity with France.

2. *Eastern North Africa*. This area includes Libya, Egypt, and Sudan. According to Larudee, "These countries are relatively freer from permeating foreign influences, and they share many common features in language and culture. Furthermore, in recent years events have brought them closer to one

another to the extent that cooperative ventures are being undertaken by them on many levels. The Arabic dialects in the three countries are very close in linguistic features."[3]

3. *The Fertile Crescent*. This traditional grouping of Palestine, Jordan, Lebanon, Syria and Iraq has a long historical basis. There are some cultural, social, and religious differences--for example, Lebanon is unique in having such a large Christian population; and Syria and Lebanon were influenced by the relatively recent French mandate while Palestine, Jordan and Iraq were under a British mandate. On the whole, however, these countries share a common history. Dialect differences among the countries are fewer than the dialect differences between them and the countries of North Africa and the Arabian Peninsula. There is also easy communication and transportation between each of the countries so that citizens are able to mingle and to exchange goods and ideas more easily than in the other regions of the Arab world.

4. *The Arabian Peninsula*. This huge land mass with the fertile crescent at its northern border includes Saudi Arabia, Kuwait, the two Yemans, the island of Bahrein, and small countries such as Qater, Sharja, and Abu Dhabi that used to be part of the Trucial States and Oman. Most of these countries share a traditional nomadic culture and a similar history of social and economic development, primarily due to oil, during the past generation or so.

Classical Arabic and Its Dialects

As diverse as these countries may be, there is one significant unifying force: the language of Classical Arabic. This form of Arabic has en-

dured for some 1500 years, and is regarded as the sacred language of the Koran and revered for its vast and vigorous literary tradition. Basically unchanged since the time of Muhammed, this Arabic is a common heritage that unites all Arabs: the French-educated sophisticate in Morocco, the English-educated clerk in Palestine, the still nomadic bedouin of the Hejaz. They all share an almost mystical reverence for the variety, flamboyance and flexibility of Arabic--especially what Gibb calls "the precious and obscure language (of literature), decorated with imagery often far-fetched and fantastic."[4]

Having noted the unifying influence of Classical Arabic, it is necessary to point out that this dialect of the language has a relatively restricted daily use. Although it is spoken on formal occasions (such as public speeches and commencement addresses) and a modified form, Modern Standard Arabic, has been developed in books and newspapers, Classical Arabic remains a formidable language to be learned in school. An Arab learning this language is roughly in the same position as an American learning to speak, read, and write Chaucer's Middle English, or at least the Early Modern English of the King James Bible. Even after years of study, few Arabs ever achieve a confident command of Classical Arabic. This may be one reason why one often hears from Arabs the claim that English is an easy language to learn.

Each of the four regions is represented by a regional variety of Classical Arabic, with dialectal variations within each country. The greatest extremes seem to be determined by distance. For example, a speaker of a North African dialect in Marrakesh may not be easily understood by a speaker of Iraqi Arabic in Mosul. Indeed, I have witnessed this situation in which the

speakers had to choose either Classical Arabic or some common foreign language. It may be significant that they chose English as the mutually most convenient mode of communication.

In summary, there is the Classical dialect which an Arab student learns in his school or mosque. This language is restricted to the Koran and to Classical Arabic literature. It is characterized by an extraordinary richness of vocabulary and a systematic but unusually complex grammatical structure. It is regarded as the ultimate perfection of language, an ideal by which all other forms of Arabic are judged. Then there is Modern Standard Arabic. Less complicated in structure and less ornate in rhetoric, Modern Standard Arabic is nevertheless sufficiently different from the colloquial dialects to require considerable instruction in school. Finally, there are the many regional dialects of Arabic whose mutual intelligibility varies widely. Although an Arab considers his dialect a corruption of the Classical, these dialects are the common language of everyday use; in school they may be spoken but they are never taught, written, or read.

The Value of Contrastive Analysis

As long ago as 1945 Fries claimed that "the most efficient materials are those that are based upon a scientific description of the language to be learned, carefully compared with a parallel description of the native language of the learner."[5] Since then numerous contrastive analyses have appeared. (The bibliography lists some of those for English and Arabic that I am familiar with. No doubt there are many others; contrastive analyses were very much in vogue several years ago as projects or theses for MA programs in TEFL.) While recognizing the potentially practical value of a

systematic linguistic comparison of the phonology, morphology, and syntax of the native and the foreign languages, one must also recognize its theoretical limitations.[6] For teaching English to Arabic-speaking students, what *is* "the native language of the learner"? A contrastive analysis based on Classical Arabic has only limited application; there are few, if any, native speakers of this dialect, not at least in the usual sense of the word. Classical Arabic is a school-taught language which has been intellectualized through study but is unlikely to have been internalized through practice to the point of automatic, spontaneous habit, which presumably is the basis of linguistic interference. In *The Teaching of English to Arab Students*, Nasr footnotes that "/θ/ and / ð/ are separate phonemes in Literary Arabic. Arab students who have mastered the sounds of Literary Arabic will have no difficulty with /θ/ and / ð/ in English."[7] I have not found this to be true at all. This voiced and voiceless pair of interdental fricatives constitute a serious difficulty for Arabs of all regional dialects. Their awareness of these sounds in the classical dialect seems to be no help at all; their pronunciation of /θ/ and / ð/ remains a matter of conscious choice and consequently does not transfer to English easily.

On the other hand, a contrastive analysis of English and a colloquial dialect would also have only limited application. The voiceless affricate /č/, for example, is a phoneme in Iraqi Arabic (/čɛlb/ 'dog'), but not in Lebanese Arabic, which uses a voiceless velar stop instead (/kɛlb/). In Lebanese Arabic (as in Classical Arabic) there is no voiced velar stop, but this is a phoneme in the Egyptian and Iraqi dialects. Egyptian /gɪddi/ 'grandmother' is pronounced either /žɪddi/ or /ǰɪddi/ in Lebanon (these

affricates are in free variation). One would theoretically expect a Lebanese student to have difficulty recognizing and pronouncing /g/, but empirical evidence indicates little or no difficulty with the /k-g/ contrast.

In an article in *TEFL in the Middle East*, Harold Allen gives an example of a similar situation:

> The basic contrastive frame would reveal that Arabic speakers do not contrast /p/ and /b/. Although /p/ exists in Arabic, of course, it occurs only as an allophone of /b/. There is no phonemic contrast. Likewise there is no phonemic contrast in Arabic between /n/ and /ŋ/. The velar nasal /ŋ/ can be heard, but only as an allophone of /n/. And unless a speaker of Arabic has had linguistic training, he is probably quite unaware that he ever pronounces either /p/ or /ŋ/. The language teacher now concludes rightly enough that Arabic speakers will have difficulty in distinguishing /p/ and /b/, and /n/ and /ŋ/, in English. But as a matter of fact they have little difficulty with /p/ and considerable difficulty with /ŋ/. Here contrastive study demands further investigation for this particular situation, and it reveals that /p/ and /b/ are common in English in initial, medial, and final positions, with only one contrast between them--voice and the lack of voice. /ŋ/, however, occurs in English only in medial and terminal positions and, while in English it contrasts with /n/ only, it contrasts with the allophonic /n/ in Arabic by occurring in final position. So the Arabic speaker has extraordinary difficulty in learning simply to say /sin/ without the /g/, /sing/.[8]

Allen concludes that "it is important that the teacher or textbook writer go past the general contrastive framework to analyze further those special critical areas."

Teaching Pronunciation

The English vowel contrast of /o-ɔ/, as *boat-bought*, is a persistent problem for all Arabs whatever their dialect. The mid back rounded vowel /o/ occurs in various colloquial dialects of Arabic, though not in Classical, so that the phonemic problem is primarily that of distinguishing this sound in English from the low back rounded vowel /ɔ/, which is pho-

nemic in none of the dialects. On discrimination tests, Arabs have demonstrated conclusively a significant inability to distinguish /ɔ/ from /o/. Before they can be expected to produce this unfamiliar sound, they must first be able to recognize it. A traditional technique to facilitate this discrimination of English phonemes is minimal-pair practice. The following lesson form explains both the sequence of steps and the rationale for each step. (See Appendices, page 21.) This particular technique, going back at least to the mid-40s, is certainly familiar to you, but at least four comments may be relevant to making it more effective and efficient.

1. While reciting the contrasting pair of words, be sure to use a consistent falling intonation: bowl ball, low law, boat bought. Judging from the experience of hundreds of teacher-trainees, this consistent falling intonation is not at all easy. The natural tendency is to use a rising intonation on the first word and a falling intonation on the second: bowl ball. Since the principle of this teaching technique is to isolate the single difference between the two phonemes, the pitch (which of course is phonemic in English) must be identical in both cases.

2. With adult classes, a simple nontechnical explanation of the articulatory differences can be helpful. Whenever possible, a visual demonstration is also valuable. For example, while teaching the /b-p/ contrast, blowing out a match while pronouncing /p/ is always impressive. For the /o-ɔ/ distinction, you can test a student's ability to perceive these two sounds without pronouncing any sound at all! Simply round and protrude your lips for /o/, and round your lips and lower your jaw for /ɔ/. Without hearing a sound, students can identify which sound you pretend to be "saying."

3. Although necessary as an introduction, it is not sufficient to learn the pronunciation of words only in isolation. The purpose of using phrases and sentences is to practice the new sound in a longer and more meaningful context. If at all possible, the phrases and sentences should be so constructed that stress falls on the sounds being practiced, and a similar rhythm and intonation is maintained for each group of drills. The construction of exercises of this kind takes considerable time and effort; and a certain poetic sensitivity is required so that the language is not disrupted and the meaning is not distorted. The following examples illustrate this idea:

/o/ phrases	*/ɔ/ phrases*
1. an old coat	1. a long pause
a slow boat	a long walk
a cold stove	a long clause
2. over the hole	2. awful coffee
over the road	often bossy
over the phone	always chalky

/ɔ/ sentences

1. He thought the coffee was awful.
   He lost the dog in the office.
   He brought the chalk to the author.
2. Paul walked across the hall.
   Paul often lost the ball.
   Paul always calls his dog.

4. The practice of similarly grouped phrases and sentences reinforces the stress, rhythm, and intonation of English. Also being practiced (in the example above) is the word order of ADJ + N, which in Arabic is N + ADJ. Furthermore, although I have no evidence, I suspect that the repetition of phrase groupings of similar stress and structure also carries over to reading. Students who have repeatedly heard and spoken *over the hole/road/phone pole/stone* are likely to *see* this prepositional phrase as a grammatically connected group of words.

One of the distinguishing features of an Arab speaking English is his pronunciation of /r/. Teaching the pronunciation of English /r/ requires a procedure different from minimal-pair practice because there is no phonemic confusion with any other sound (such as the familiar Japanese problem of *rice* and *lice*). Arabic /r/ is a voiced alveolar flap occurring in all positions. English /r/ is a voiced retroflex occurring in all positions. The practical problem, therefore, is phonetic, not phonemic. The best way to approach the problem is by means of successive approximations.

1. To start with, it helps to show students how *not* to pronounce /r/ by imitating the Arabic pronunciation of /r/ in English words. In otherrr worrrds, deliberrrately trrrrill the sound. Or imitate the sound that children make when they imitate the sound of a machine gun. Then contrast the English and Arabic pronunciations of /r/, using English words:

English	*Arabic*
read	rrrrread
sorrow	sorrrrrow
car	carrrr

2. The next step is to pronounce a word like *are* slowly. Open your mouth wide so the students can see your tongue move from the low back vowel position to the retroflexed position. Show how the tip of your tongue rises and curls back *but does not touch the roof of your mouth*. Alternate pronouncing retroflexed /r/ and an incorrect flapped /r/.

3. A mouth diagram may be useful at this point. Hand gestures can also be used. The tongue position for English /r/ can show the retroflexion of the tongue without contacting the alveolar ridge or the hard palate.

4. Once the students have distinguished the quality of the English /r/ from that of the Arabic /r/, and once they have seen the correct articulation,

ask them to pronounce words like *around, arise, arouse, arrange,* or *arrive,* but tell them first to prolong the initial vowel sound, and then add the rest of the word.

aaaaaaaaround
aaaaaaaarose
aaaaaaaarrest

This exercise helps to slow down the tongue movement from the mid-central relaxed position of /ə/ to the retroflexed position. When they have demonstrated that they can do this without letting the tongue-tip touch the roof of the mouth, encourage the students to progressively shorten the initial vowel sound.

5. Phrases can then be practiced (again grouped according to similar patterns of stress and rhythm):

around the room
around the rock
around the ring

read and write
rock and roll
right and wrong

And sentences:

His reading rate was rapid.
The rice was really rotten.
The river road was rocky.

Or a poem:

Round and round the ragged rock
The ragged rascal ran.
Can you say that with perfect r's?
Now tell me if you can.

Of all language habits, pronunciation habits are the most ingrained--if only because phonological features are repeated so much more often than morphological or syntactic features. Do not expect miracles. Be patient and make haste slowly. Practice sessions should be short and spaced frequently rather than concentrated and intense.

It is a phonological fact of Arabic that no vowel ever occurs in initial position. Although English speakers have difficulty hearing it, each of the following Arabic names begins with a consonant: Abu Dhabi, Ibn Saud, Um Kulthoum. The consonant sound that you probably cannot hear is a voiceless glottal stop, or *hamza*. (The sound can occasionally be heard in English in such phrases as a negative "uh-uh" or a repentent "uh-oh.") This Arabic consonant occurs in all positions: /ʔɪbn/ 'son', /sæʔæl/ 'he asked', /læʔ/ 'no'. It is the intrusion of this phoneme before English words beginning with a vowel that distorts the natural stress pattern and results in a staccato-like rhythm. For example, in English an Arab would tend to say "ʔAnn's ʔoffice ʔis ʔalways ʔopen." To counteract this tendency, students must be taught to link the sounds so that there is a smooth, unobtrusive transition from one sound to another. At first this linking can be exaggerated:

an easy answer = an neasy yanswer

Then specially constructed phrases can be practiced:

an awful apple	the eyes
an urgent effort	the ears
an eager actor	the oil
an evil order	the hour

Then substitution drills can be practiced, again grouping the substitutions into similar stress patterns:

1. Eat an apple every day.
   - orange
   - olive
   - onion

2. It's another animal.
   - audience
   - editor
   - argument

3. The argument's important.
   - The ornament's expensive.
   - The exercise's essential.
   - The elephant's enormous.

4. It's an official assembly.
   - important election
   - attractive apartment
   - exciting invention

(See Appendices, pages 22-3).

Teaching Vocabulary

Most Arabic words are based on a triliteral root. By combining these three consonants with other letters, the original meaning associated with the root is systematically modified. The most frequent example of this process is the root K-T-B, having the general meaning of 'write'.

Ka"aBa	'he wrote'	KaTiB	'writing, a writer'
naKTuBu	'we will write'	KiTaB	'a book'
maKTaB	'place of writing, library, school'	maKTuuB	'a letter, correspondence'

Bulos describes this internal vocalic change metaphorically:

> A purely consonantal root of three radicals (sometimes four radicals) with which a general idea such as writing, drinking, etc. is associated, serves as a sort of framework or loom within which vowels, moving like shuttles, create new verb derivatives, to be called hereafter *stem*, with specified meanings as they cross the consonant threads, as it were.... Every verbal derivative or stem is structured according to a set pattern, with which it has a double link: one with the consonantal root common to all derivatives having the same consonantal skeleton and general meaning, and the other with a pattern which is the structural model for all verbs having the same internal vocalic pattern and the same grammatical concept.[9]

This process of building a variety of words on the basis of a stem morpheme might be related to a similar, but far less systematic, process of derivational affixation in English.

Let me digress for a moment. It seems to me that the audio-lingual approach has often neglected vocabulary development out of all proportion to its obvious importance to the communication of meaningful ideas. Oral grammar drills, mim-mem, pattern practice--whatever exercises of this kind may be called--all too often overlook the students' need (and desire!) to learn a lexicon that is consistent with the maturity of the grammatical structures they are learning. With the increased interest in a cognitive-code approach

to second-language learning, perhaps it is time to develop some systematic, graded materials for the development of vocabulary. One approach might be to let students in on some of the linguistic insights and information about the lexical component of language--an area which heretofore we have felt either too esoteric or irrelevant to be included in our teaching strategies. For Arabic-speaking students, whose schooling has included a great deal of this application of linguistic analysis, to take time to learn something *about* English might be both a stimulus and a strategy to aid learning.

If special time is given to vocabulary or dictionary skills, it would be useful to provide an orderly presentation of some of the base morphemes in English and their areas of meaning. For example:

-aud-	'hear'	*audible, auditorium, audition, audience, audit*
-ten-	'hold'	*tenable, tenacious, tenure, tenant*
-man-	'hand'	*manual, manuscript, manicure, manipulate*

Another possibility is to select high-frequency suffixes (such as the nominalizing forms of *-tion* and *-ation*) and prepare explanatory and exercise materials to practice them. Several learning problems would have to be faced: (1) learning each affix and its general meaning; (2) learning irregular formations (for example, *satisfy : satisfaction :: classify : classifaction?*) and (3) learning which affix to use with which base (for example, *enjoy : enjoyment :: annoy : annoyment?*). Practice drills could be prepared for oral and written practice of selected affixes in a carefully ordered sequence so that students learn a system as well as individual words. The following example might be one kind of exercise (see Appendices, page 24).

If this exercise seems too close to the controlled manipulation of forms as in the mechanical drills of pattern practice, the following example suggests

the possibilities of relaxed controls and more meaningful practice. This kind of exercise could be used only at the high intermediate or advanced levels. (See Appendices, page 25.) Arabic-speaking students are quite accustomed to analytical procedures of learning language forms. This expectation might be exploited by applying similar procedures to the instruction and practice of such matters as the semantics and formations of bound bases and the productive patterns of derivational affixes.

Teaching Grammar

A contrastive analysis attempts to predict the kind of errors that a foreign student is likely to make while learning English. It assumes that errors resulting from interference of the native language can be anticipated and, by careful selection and gradation of materials, be avoided. An alternate approach to this kind of prediction is error analysis, the study of errors which students actually do make.[10] Many of these studies suggest that at least as many errors are attributable to intralanguage interference as to native-language interference.

Scott and Tucker recently completed an interesting error analysis of Arabic-speaking students at the American University of Beirut.[11] They identified four grammatical features which caused the most serious problems: verbs, prepositions, articles, and relative clauses.

Among verb errors, the most frequent was the omission of the auxiliary or copula. Because Arabic uses neither auxiliaries or copulas, their omission can be attributed to native-language interference. The unmarked third person singular was the next most common error among verb usage. This error can be

attributed only to the irregularity of English. The third most common error was in the area of tenses. Arabic has only two tenses: perfect and imperfect. Furthermore, it is possible to shift from one tense to another and there are fewer requirements of agreement across clauses.

The main problem of prepositions was the misuse of one for another. Errors of this kind can be ascribed partly to the different prepositional usage in Arabic and partly to the vagaries of English itself.

The omission of the definite and indefinite articles was the third most frequent source of errors. About half of these seem to result from native-language interference.

In the use of relative clauses, Scott and Tucker claim that "the most frequent error was the redundant use of an object when the WH word was the object of the clause. Object deletion seems to be a late acquisition...."[12] The source of this kind of error is Arabic. When a verb has an object, Arabic attaches to the verb a pronominal suffix which agrees with the object in gender and number. *That's the man whom I saw* in Arabic is literally *That the-man whom I saw-him*. Scott and Tucker give the example, "They were looking at the pearls which they brought them from the bottom of the sea." The following examples are from my own files:

> *Macbeth, which Shakespeare wrote <u>it</u> in 1606...*
> *The poem which I like <u>it</u> best is "Cursing the Bar."*
> *Cavalier lyrics were a kind of love poetry which each poet made <u>them</u> to his sweety...*
> *The cars in Beirut that taxi drivers drive <u>them</u> are Mercedes.*

From my experience, this seems to be one of the most common mistakes of Arabic-speaking students at the intermediate and advanced levels. Furthermore, as Scott and Tucker point out, Kellog Hunt found that the "frequency of

use of adjective clauses is an important index of linguistic maturity."[13] Because it is such an important construction in English, and because Arabic-speaking students have so much difficulty with it, the following pedagogical presentation may be useful.

The first step is to explain the structure of the base sentences that have been combined to form a relative clause construction.

The second step is to distinguish the function of the relative pronoun, that is, whether it is subject or object of the verb in the dependent clause. Once this distinction is made, students can be taught to delete, if they wish, the relative pronoun when it is object. The freedom to delete or retain the object relative pronoun in English is not matched in Arabic. Its deletion is required in Arabic if the noun is considered indefinite; its retention is required if the noun head is considered definite. In an article entitled "The Relative Clause in Three Languages," Fox gives these two Arabic examples (here translated into normal English word order):

> indefinite: *I bought (some) medicine the doctor prescribed it for me.*
> definite: *I bought the medicine which the doctor prescribed it for me.*[14]

The Arabic-speaking student must therefore learn that the deletion rule in English is based on the function of the relative pronoun, not the semantic reference of the noun head.

The final and most crucial step is to teach them to delete the pronoun object in the second (or embedded) clause. For example:

I bought the medicine which the doctor prescribed (it) for me.

Students must be taught to delete *it*, since the relative pronoun *which* already functions as object of *prescribed*. The following sequence of exercises is intended to guide the Arabic-speaking student through the forms and func-

tions of the relative clause construction. (See Appendices, pages 26-9)

Teaching Rhetoric

In a 1966 article entitled "Cultural Thought Patterns in Inter-Cultural Education," Robert Kaplan urged applied linguists to undertake contrastive analyses of the rhetorics of different languages. He argues that "Applied linguistics teaches the student to deal with the sentence but it is necessary to bring the student beyond that to a comprehension of the whole context. He can only understand the whole context if he recognizes the logic on which the context is based."[15] Kaplan demonstrates the cultural thought patterns that are revealed in English compositions written by Arabic speakers. (See Appendices, pages 30-2) The chief characteristic of an Arab's written English is his infrequent use of subordination and the overuse of coordinate constructions. Teachers at the American University of Beirut refer to "the wa-wa method of writing" because of Arabic *wa* 'and', which is excessively used as a sentence connector. The use of subordination, especially the use of adverbial clauses of time, place, result, concession, cause, purpose or condition, is a matter which requires considerable instruction and practice.

The unusual emphasis in Arabic on coordination rather than on subordination causes students to underestimate the importance in English of the distinctions between cause and effect, real and unreal conditions, and main ideas and supporting ideas. In teaching paragraph organization, for example, it is necessary to help students identify a topic sentence, its controlling idea, and the supporting details. The rhetoric of a tightly organized, logical presentation of ideas is as foreign to Arabic-speaking students as the language of English itself. English rhetoric is often interpreted as cold and

calculating, nothing like the highly personal, deliberately discursive, overly embellished style of literary Arabic. Yet this supposedly cold and clinical English is exactly the kind of technical writing which students here will need to write.

The following material was prepared to teach students the rhetoric of a well-developed expository paragraph in English. (See Appendices, pages 33-4)

One reason this use of language is difficult to master is because composition requires so many conscious choices--unlike the pronunciation of /ɔ/ or /r/, the nominalization of *classify* or the deletion of the object in a relative clause. Many of the choices are circumscribed by the language itself but many others, especially at the level of rhetoric, depend also on the logic and the cultural thought patterns of Arabic.

FOOTNOTES

[1]Nejla Izzedin, *The Arab World: Past, Present, and Future* (Chicago: Henry Regnery Co., 1953), p. 1.

[2]This general grouping is based on Faze Larudee, *TEFL in the Middle East* (Cairo: American University in Cairo Press, 1970), pp. 178-79. I have reduced his five areas to four by a slight reassignment of several countries.

[3]Larudee, p. 178.

[4]H. A. R. Gibb, *The Legacy of Islam* (London: Oxford University Press, 1931), p. 182.

[5]Charles C. Fries, *Teaching and Learning English as a Foreign Language* (Ann Arbor: University of Michigan Press, 1945), p. 9.

[6]For an interesting discussion of this matter, see Ronald Wardhaugh, "The Contrastive Analysis Hypothesis," *TESOL Quarterly*, IV:2 (June 1970), pp. 123-30.

[7]Raja T. Nasr, *The Teaching of English to Arab Students* (London: Longmans, 1963), p. 20.

[8]Harold B. Allen, "A Monotonous Monologue," *TEFL in the Middle East*, ed. Faze Larudee (Cairo: American University in Cairo Press, 1970), pp. 101-02.

[9]Afif A. Bulos, *The Arabic Triliteral Verb: A Comparative Study of Grammatical Concepts and Processes* (Beirut: Khayat's, 1965), p. 3.

[10]For Example, see Marina K. Burt and Carol Kiparsky, *The Gooficon: A Repair Manual for English* (Rowley, Mass.: Newbury House, 1973).

[11]Margaret Sue Scott and G. Richard Tucker, "Error Analysis and English Language Strategies of Arab Students," (March 1974) *Language Learning*.

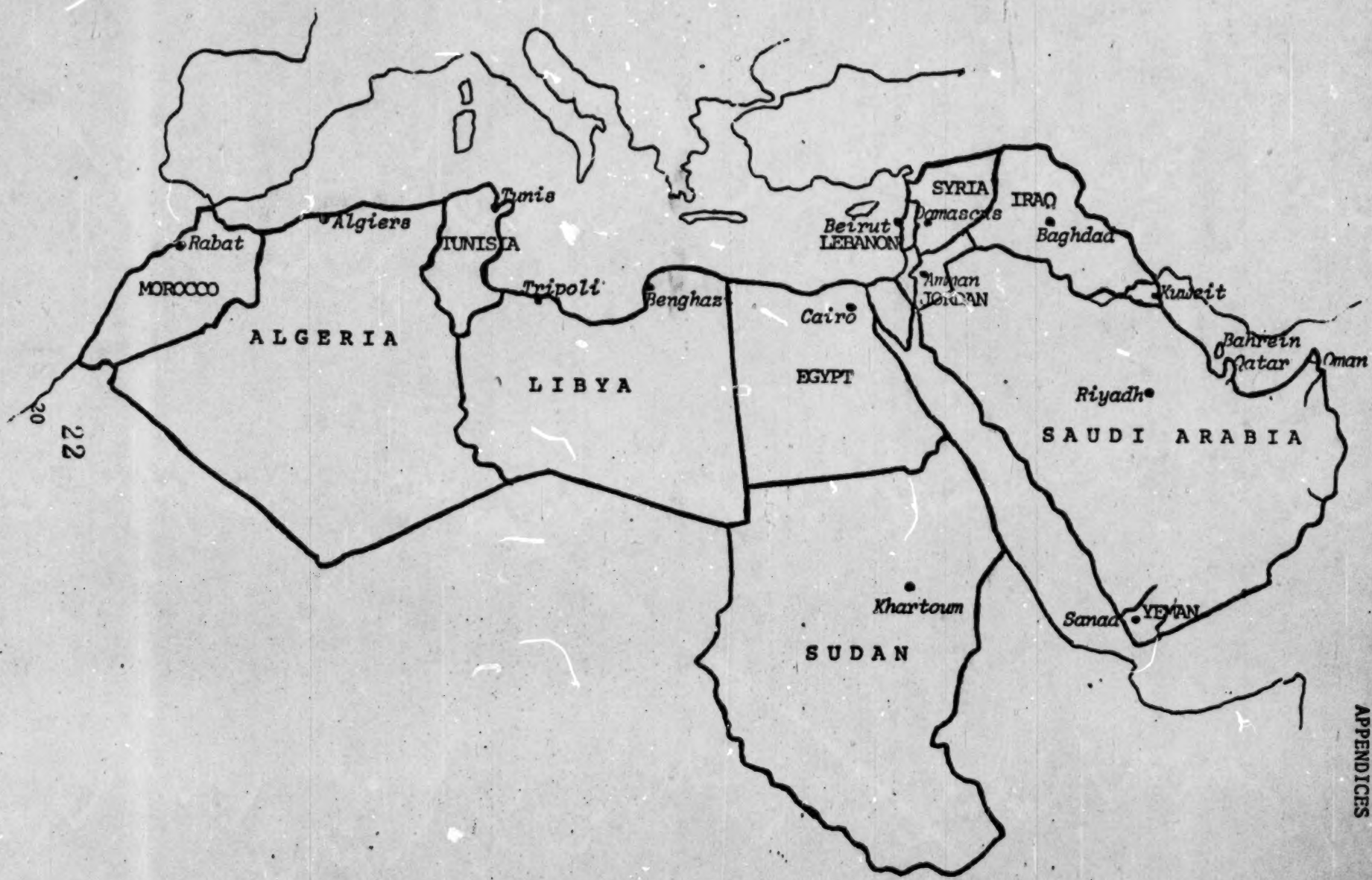
[12]*Ibid.* p. 48.

[13]*Ibid.*, p. 34. Reference is to Kellog W. Hunt, *Grammatical Structures Written at Three Grade Levels* (Research Report #3, Champaign, Illinois: National Council of Teachers of English, 1965).

[14]Robert P. Fox, "The Relative Clause in Three Languages," *TESOL Quarterly* IV:2 (June 1970), pp. 131-36.

[15]Robert B. Kaplan, "Cultural Thought Patterns and Inter-Cultural Education," *Language Learning* XVI:1-2 (1966), p. 15.

THE COUNTRIES OF ARABIC-SPEAKING STUDENTS



A BASIC LESSON FORM FOR MINIMAL-PAIR PRACTICE

1	2
bowl	*ball*
low	law
boat	bought
loan	lawn
coat	caught
close	clause

RECOGNITION

Identify the contrast of sounds. Students cannot pronounce the sound until they can hear the differences. They will not hear it if it is not in their language.

1 Teacher recites words in Column 1.
2 Teacher recites words in Column 2.
3 Teacher recites alternately a word in Column 1, then Column 2, using the same falling intonation.

Testing students' ability to recognize the contrast of sounds.

4 Teacher recites a word from either column; students tell which column the word is in: *law - 2, low - 1.*

Explanation, in native language, if necessary.

5 Teacher can explain the difference in production of the sounds. Exaggeration of the articulation helps, with simple words and aids.

PRODUCTION

Production first in unison to overcome natural inhibition. Then individual production.

6 Students repeat the words in each column, then across columns, in unison. (Steps 1,2,3 above.)
7 Teacher calls on individual students to repeat selected words from either column.

To make the production automatic, attention is drawn away from the production by adding other words. (Also rhythm and intonation are being practiced unconsciously.)

8 Students repeat phrases and sentences, first with known (1) sound, then the new (2) sound, then mixed. Examples:

Phrases:
(1) *an old coat, a slow boat*
(2) *a small dog, a lost ball*
(3) *a tall pole, an old law*

Sentences:
(1) *The old coat was Joe's.*
(2) *The coffee was awful.*
(3) *Paul bought an old boat.*

Reinforce the learning by constant and frequent repetition. Consider individual needs and differences.

9 Short, daily review of the sounds, for both recognition and production.
10 Vary any of these steps as the particular need arises.

LINKING

A foreign accent results not only from the inaccurate pronunciation of vowels and consonants or from misplaced stress on words. The characteristic melody and rhythm are also factors. One feature of the smoothness of English intonation is the linking of sounds so that there is a fluent, effortless transition from one sound to another.

Listen to the following phrases:

an easy answer
an eager actor
a noisy engine

Notice that the three separate words are pronounced smoothly together without any "space" between.

an‿easy‿answer
an‿eager‿actor
a‿noisy‿engine

PRACTICE

1. *Prepare to teach the following drill. Substitute the words below into this sentence:*

   It's an _____.

   Be sure to link all the sounds together so that the phrasing is smooth.

   It's‿an‿apple.

a)	b)	c)	d)
apple	alarm	animal	advantage
orange	attack	accident	invention
echo	excuse	elephant	improvement
engine	ideal	Indian	election
olive	escape	instrument	adventure

   Note that the words in (a) are stressed on the first syllable; words in (b) are stressed on the second syllable; words in (c) are stressed on the first syllable; and words in (d) are stressed on the middle syllable.

2. *Prepare to teach the following drill. Be sure to link the words together and to use the proper stress pattern.*

a) It's an	b) It's an
official argement.	enormous apartment.
expensive ornament.	important election.
important exercise.	excited Egyptian.
attractive Indian.	official assembly.
official audience.	expensive adventure.

LINKING (Cont.)

Listen to the pronunciation of these sentences. Notice the phrasing and the smooth blend of all the words. Repeat the sentences.

The boys‿and‿girls‿are‿in the‿open‿air.
The days‿and‿nights‿are‿often cool‿in Spain.

Notice that *and* is reduced to no more than a syllabic *n*. *The* preceding a word beginning with a vowel is pronounced /ðiy/ (not /ðə/) and the *y* is linked with the following vowel. Compare:

the new book
ðə

the old book
ðiy‿

PRACTICE

1. *Prepare to teach the following drills. First, practice the pronunciation of <u>the</u> before consonants and vowels. Then practice the sentences.*

the page	the power	the name	the soil
the age	the hour	the aim	the oil
the fare	the ties	the tin	the mice
the air	the eyes	the inn	the ice

The‿answer‿is‿easy. The‿oven‿is‿open.

The‿autumn‿is‿early. The‿actor‿is‿absent.

The‿apples‿are‿awful. The‿uncles‿are‿angry.

PRACTICE OF DERIVATIONAL AFFIXES

-tion, -ation, -ly

DIRECTIONS. Respond to each of the following statements by agreeing with it. Follow the model, but vary the expressions of your agreement.

		Statement	Response
A	1	He acted wisely.	*Yes, his action was wise.*
	2	He admitted it honorably.	*That's right. His admission was honorable.*
	3	He corrected it quickly.	
	4	He described it clearly.	
	5	He interrupted her frequently.	
	6	He recollected it regretfully.	
	7	He was completely confused.	
	8	He protected them kindly.	
	9	He distorted it unfairly.	
	10	He translated it well.	
B	1	She admired it sincerely.	*Yes, her admiration was certainly sincere.*
	2	She accused him unfairly.	*I agree. Her accusation was very unfair.*
	3	She examined it carefully.	
	4	She resigned unnecessarily.	
	5	She calculated it rapidly.	
	6	She observed them accurately.	
	7	She explained it clearly.	
	8	She hesitated foolishly.	
	9	She recommended him honestly.	
	10	She presented it fairly.	

PRACTICE OF DERIVATIONAL AFFIXES*

in- ↬ un- ↬ im- ↬ il-, -ity

DIRECTIONS. Respond to each statement by disagreeing with it. Use the same pattern of derived forms as in the model.

1 REPUBLICAN: The President seems so sincere.
DEMOCRAT: *(Hell, no! I think he's very insincere. His insincerity should be obvious to everyone.)*

2. HUSBAND: He's certainly a secure husband.
WIFE: *(Don't be silly! He's as insecure as can be. And he has good reason for his insecurity.)*

3 PSYCHIATRIST: You seem to have a reasonably stable personality.
PATIENT: *(Oh, you're mistaken. I'm very unstable. I need your help because of my instability.)*

4 UNCLE SAM: But sometimes a war can be very moral.
FLOWER CHILD: *(%?*¢+! War is always immoral! The immorality of war should be obvious to anyone with an ounce of sense.)*

5 MOTHER: He's a very eligible bachelor.
DAUGHTER: *(Well, he's ineligible to me. His ineligibility was decided when I discovered he doesn't use Scope.)*

6 MARTHA: But, John, why don't you make pot legal?
JOHN: *(Because it should be illegal. Its illegality is the only defense we have against the Communists.)*

*Sample answers are given in parentheses to demonstrate the range of possible answers, at the same time that the derived forms are being practiced.

RELATIVE CLAUSE PRACTICE

WRITTEN PRACTICE 1: Pronoun Substitution of Nominals in Dependent Clause

	Main Clause	*Potential Dependent Clause*
1	My father smokes cigars.	My father gets the cigars from Havana. → *He* gets *them* from Havana.
2	My mother once smoked a cigar.	My mother stole the cigar from my father. → *She* stole *it* from my father.
3	My father can already play the guitar.	My father bought the guitar only two weeks ago. → *He bought it only two weeks ago.*
4	My mother finally bought the chihuahua.	My mother had always wanted to buy the chihuahua. → _____
	etc.	

WRITTEN PRACTICE 2: Insertion of Object Relative Pronoun (which/that) and Deletion of Object Pronoun

1 Murgatroyd drives a used VW. + He borrowed it from a friend.
→ *Murgatroyd drives a used VW* WHICH *he borrowed* ( ) *from a friend.*

2 Murgatroyd never reads editorials. + He doesn't like them.
→ *Murgatroyd never reads editorials* THAT *he doesn't like.* ( )

3 Murgatroyd laughs at the jokes. + He tells them.
→ _____

4 His wife asked him for a thingamajig. + She needed to put it on the whachamacallit.
→ _____

etc.

WRITTEN PRACTICE 3: Deletion of Object Relative Pronoun and Object Pronoun

1 Henry Jones has a cat. + He calls her Henrietta.
→ *Henry Jones has a cat* ( ) *he calls ( ) Henrietta.*

2 Henrietta Jones has a dog. + She calls him Henry.
→ *Henrietta Jones has a dog* ( ) *she calls ( ) Henry.*

3 Mary found the kind of husband. + She had always wanted him.
→ _____

4 Her husband lost the freedom. + He had always cherished it.
→ _____

etc.

WRITTEN PRACTICE 4: Insertion of Subject Relative Pronoun (which/that)

1 Murgatroyd drives a used VW. + It gets 25 miles to a gallon.
→ *Murgatroyd drives a used VW* WHICH *( ) gets 25 miles to a gallon.*

2 Murgatroyd never reads editorials. + They criticize the government.
→ *Murgatroyd never reads editorials* THAT *( ) criticize the government.*

3 Murgatroyd laughs at jokes. + They are not very funny.
→ _____

4 His wife asked him for a thingamajig. + It attaches to the whachamacallit.
→ _____

etc.

WRITTEN PRACTICE 5: Insertion of Subject Relative Pronoun (who)

1 Murgatroyd's wife is a woman. She believes in poltergeists.
Murgatroyd's wife is a woman WHO *believes in poltergeists.*

2 Murgatroyd's a man. He doesn't believe in poltergeists.
Murgatroyd's a man WHO *doesn't believe in poltergeists.*

3. They are a couple. The couple have frequent arguments.
_____

4 There are neighbors next door. They never dare to interfere.
_____

etc.

WRITTEN PRACTICE 6: Insertion of Object Relative Pronoun (whom) and Deletion of Object Pronoun

1 Gwendolyn married a man. She didn't really love him.
Gwendolyn married a man WHOM *she didn't really love* ( ).

2 She really loved a married man. She had met him in Niagara Falls.
She really loved a married man WHOM *she had met ( ) in Niagara Falls.*

3 His wife was a woman. Gwendolyn disliked her.

_____

4 Because she was married to the man. Gwendolyn had wanted to marry him.

_____

etc.

WRITTEN PRACTICE 7: Insertion of Relative Clause

1 Relative Clause as Object
The play was written by Shakespeare. Fulan read the play.
(WHICH) *Fulan read* ( ).

The play which Fulan read was written by Shakespeare.

2 Relative Clause as Object
The scene was the murder of Duncan. He liked the scene best.
(THAT) *he liked* ( ) *best.*

The scene he liked best was the murder of Duncan.

3 Relative Clause as Subject
The teacher didn't like the scene. The teacher assigned the play.
WHO

_____

4 Relative Clause as Object
The playwright is Shakespeare. Fulan admires Shakespeare most.
(WHOM) _____

_____

5 Jack and Jill went up the hill. + Jack and Jill were lovers. →
6 The hill was slippery. + The hill was very steep. →
7 Jack broke his crown. + Jack slipped and fell down. →
8 Jill came tumbling after. + Jill also fell down. →
9 Jack and Jill are a famous couple. + No one believes they really went up that hill just for water. →

SUMMARY WRITTEN PRACTICE 8

Directions: Combine each of the following pairs of sentences into a single sentence with a relative clause. Use appropriate relative pronouns (*which* or *that* for nonhuman subjects or objects, *who, whom,* or *that* for human sub-

jects or objects. As you wish, delete or retain the relative pronoun when it is object. ALWAYS delete the object pronoun!

1 The class had a picnic. The class won the spelling bee.

_____

2 They went to Lake Ogadugadu. Lake Ogadugadu is in the state forest.

_____

3 They went in cars. Their parents drove the cars.

_____

4 Everyone went swimming. Everyone wanted to.

_____

5 Only the girls swam. The girls brought bathing suits.

_____

6 Miss Applethwacker didn't go swimming. She was with the principal.

_____

7 The hamburgers were very good. Jack brought the hamburgers.

_____

8 The casserole tasted terrible. Jill had baked the casserole.

_____

9 Later everyone was sick. Everyone had eaten the casserole.

_____

10 Jill wasn't sick. Jill hadn't eaten the casserole because she knew the quality of her cooking.

_____

A selection from
CULTURAL THOUGHT PATTERNS IN INTER-CULTURAL EDUCATION
Robert B. Kaplan, *Language Learning* XVI:1-2 (1966), pp. 6-10

In the Arabic language, for example (and this generalization would be more or less true for all Semitic languages), paragraph development is based on a complex series of parallel constructions, both positive and negative. This kind of parallelism may most clearly be demonstrated in English by reference to the King James version of the Old Testament. Several types of parallelism typical of Semitic languages are apparent because that book, of course, is a translation from an ancient Semitic language, a translation accomplished at a time when English was in a state of development suitable to the imitation of these forms.

1. SYNONYMOUS PARALLELISM: The balancing of the thought and phrasing of the first part of a statement or idea by the second part. In such cases, the two parts are often connected by a coordinating conjunction.

Example: *His descendants will be mighty in the land*
and
the generation of the upright will be blessed.

2. SYNTHETIC PARALLELISM: The completion of the idea or thought of the first part in the second part. A conjunctive adverb is often stated or implied.

Example: *Because he inclined his ear to me*
therefore
I will call on him as long as I live.

3. ANTITHETIC PARALLELISM: The idea stated in the first part is emphasized by the expression of a contrasting idea in the second part. The contrast is expressed not only in thought but often in phrasing as well.

Example: *For the Lord knoweth the way of the righteous:*
But the way of the wicked shall perish.

4. CLIMACTIC PARALLELISM: The idea of the passage is not completed until the very end of the passage. This form is similar to the modern periodic sentence in which the subject is postponed to the very end of the sentence.

Example: *Give unto the Lord, O ye sons of the mighty,*
Give unto the Lord glory and strength.

This type of parallel construction here illustrated in single sentences also forms the core of paragraphs in some Arabic writing. Obviously, such a development in a modern English paragraph would strike the modern English reader as archaic or awkward, and more importantly it would stand in the way of clear communication. It is important to note that in English, maturity of style is often gauged by degree of subordination rather than by coordination.

The following paper was written as a class exercise by an Arabic-speaking student in an English-as-a-second-language class at an American university:

I. (1) The contemporary Bedouins, who live in the deserts of Saudi Arabia, are the successors of the old bedouin tribes, the tribes that was fascinated with Mohammad's massage, and on their shoulders Islam built it's empire. (2) I had lived among those contemporary Bedouins for a short period of time, and I have learned lots of things about them. (3) I found out that they have retained most of their ancestor's characteristics, inspite of the hundreds of years that separate them.

II. (1) They are famous of many praiseworthy characteristics, but they are considered to be the symbol of generosity; bravery; and self-esteem. (2) Like most of the wandering peoples, a stranger is an undesirable person among them. (3) But, once they trust him as a friend, he will be most welcome. (4) However, their trust is a hard thing to gain. (5) And the heroism of many famous figures, who ventured in the Arabian deserts like T. E. Lawrence, is based on their ability to acquire this dear trust!

III. (1) Romance is an important part of their life. (2) And "love" is an important subject in their verses and their tales.

IV. (1) Nevertheless, they are criticized of many things. (2) The worst of all is that they are extremists in all the ways of their lives. (3) It is their extremism that changes sometimes their generosity into squandering, their bravery into brutality, and their self-esteem into haughtiness. (4) But in any case, I have been, and will continue to be greatly interested in this old, fascinating group of people.

Disregarding for the moment the grammatical errors in this student composition, it becomes apparent that the characteristics of parallelism do occur. The next-to-last element in the first sentence, for example, is appositive to the preceding one, while the last element is an example of synonymous parallelism. The two clauses of the second sentence illustrate synonymous parallelism. In the second "paragraph" the first sentence contains both an example of antithetic parallelism and a list of parallel nouns. The next two sentences form an antithetic pair, and so on. It is perhaps not necessary to point out further examples in the selection. It is important, however, to observe that in the first sentence, for example, the grammatical complexity is caused by the attempt to achieve an intricate parallelism. While this extensive parallel construction is linguistically possible in Arabic, the English language lacks the necessary flexibility. Eight conjunctions and four sentence connectors are employed in a matter of only

fourteen "sentences." In addition, there are five "lists" of units connected by commas and conjunctions.

Another paper, also written by an Arabic-speaking student under comparable circumstances, further demonstrates the same tendencies:

I. (1) At that time of the year I was not studying enough to pass my courses in school. (2) *And* all the time I was asking my cousin to let me ride the bicycle, *but* he wouldn't let me. (3) *But* after two weeks, noticing that I was so much interested in the bicycle, he promised me that if I pass my courses in school for that year he would give it to me as a present. (4) *So* I began to study hard. (5) *And* I studying eight hours a day instead of two.

II. (1) My cousin seeing me studying that much he was sure I was going to succeed in school. (2) *So* he decided to give me some lessons in riding the bicycle. (3) After four or five weeks of teaching me and ten or twelve times hurting myself as I used to go out of balance, I finally knew how to ride it. (4) *And* the finals in the school came *and* I was very good prepared for them *so* I passed them. (5) My cousin kept his promise *and* gave me the bicycle as a present. (6) *And* till now I keep the bicycle in a safe place, *and* everytime I see it, it reminds me how it helped to pass my courses for that year.

In the first paragraph, four of the five sentences, or 80% of the sentences, begin with a coordinating element. In the second paragraph, three of the six sentences, or 50% of the total, also begin with a coordinating element. In the whole passage, seven of the eleven sentences, or roughly 64%, conform to this pattern. In addition, the first paragraph contains one internal coordinator, and the second contains five internal coordinators; thus, the brief passage (210 words) contains a total of thirteen coordinators. It is important to notice that almost all of the ideas in the passage are coordinately linked, that there is very little subordination, and that the parallel units exemplify the types of parallelism already noted.

SUPPORTING THE TOPIC SENTENCE

(The following material was prepared by David Miller and Donald Knapp, of the American University of Beirut, for Jordanian teachers of English.)

In a well-developed paragraph, the topic sentence and its controlling idea must be fully explained. This explanation takes the form of supporting statements. Some of the statements are likely to be more important than others. However, all of them must belong to the controlling idea that has been stated.

With a definite controlling idea clearly in mind, what is the next step? You should gather all the information you think you need to prove that your controlling idea is true. The controlling idea should be developed in such a way that everything you put into the paragraph should truly belong there. You must have a good reason for choosing the material you use. A useful method of checking whether your supporting ideas are relevant is to say the word "because" before each one. For example:

Topic sentence: *Improvement of the means of transportation in Jordan has greatly aided the economic development of the country.*

1. *because:* it has encouraged the development of agriculture and trade;
2. *because:* it has encouraged more tourists to come into the country;
3. *because:* it has indirectly led to the development of industry;
4. *because:* it has indirectly led to the growth of cities;

Notice that each of these four supporting ideas can also be checked for relevance by the same test, as well as be expanded to add further details of information.

1, because it has encouraged the development of agriculture and trade
because: it has enabled farmers and traders to have a wider market for their goods. For example, whereas an olive grower used to sell his produce only in the neighboring villages, he now exports part of it to other countries.

2. because it has encouraged more tourists to come into the country
because: they can now reach distant places much more easily.

3. because it has indirectly led to the development of industry
because: the increased contact among people has resulted in their knowing more about what there is to buy and thus has created a market for new products.

4. because it has indirectly led to the growth of cities
because: the greater markets and new industries have resulted in a need for new centers of production and distribution.

1. *Assignment:* Study the following development for a well-developed paragraph. Notice especially the topic sentence, controlling idea, and supporting details.

Jerusalem's religious and historical significance makes it an interesting city

because: Christians, Moslems, and Jews the world over regard it as, if not the most, one of their most important cities

because: with such places as the Mount of Olives, Mount Calvary, the Dome of the Rock, and the Wailing Wall, it is a city where some of the most basic ideas in their religions originated.

because: there are many structures and remains which reveal a long and varied history

because: such structures as the Holy Sepulchre, the Dome of the Rock, the Wailing Wall, and Crusader Walls were left by different peoples throughout history who have attempted to establish themselves within the city or to play a part in its life.

because: one sees the contrast between the older, traditional ways of life and many of the modern ways

because: side by side with people wearing traditional clothes and using centuries-old customs there are, for example, tourists with more modern clothes, using modern camera equipment.

2. *Assignment:* Using the above outline as a guide, write a paragraph in which you use all these supporting ideas. Do not just copy the above information into paragraph form. Develop the supporting details in any way you wish, but be sure they are directly related to the controlling idea: its historical and religious significance makes Jerusalem an interesting city. Connect your sentences smoothly with appropriate conjunctive adverbs and transition phrases.

3. *Assignment:* Using the same technique as that which is presented here, write just the outline of development for one of the following topics:

1. Nuclear tests are a threat to the peace and safety of the world.
2. Freshman students need to improve their English as much and as fast as possible.
3. One of the most important books a freshman can own is a dictionary.
4. My country is an excellent country for tourists to visit.
5. Women should be allowed into the School of Engineering.

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